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THE ASSOCIATION FOR EDUCATION BY RADIO

Who? What? Where? When?

Detroit Television Station WWJ-TV announces that it has fifteen sponsors for its shows and that the city already has 3,000 television receivers.

Burton Paulu, manager, Station KUOM, University of Minnesota, served last summer as assistant director at New York University's Summer Radio Workshop.

Dr. Harry J. Skornia, radio director, Indiana University, was one of the featured speakers at the Audio-Visual Clinic for public school teachers held at Elkhart, Indiana, high school on October 18.

Justin Miller, president, National Association of Broadcasters, states that his organization is not opposed to the establishment of educational broadcast systems by state universities, colleges, and public school systems.

Major Edwin H. Armstrong, inventor of FM, complained recently that "some interests" are trying to "prevent or slow down" FM development. He charged that these interests are using the FCC to achieve their objectives.

National Past President Harold W. Kent, president, Kamehameha schools, Honolulu, T. H., was the recipient of a friendly cable telling him how much he was missed by his friends at the recent School Broadcast Conference in Chicago.

Gordon Hawkins, educational director, Westinghouse Radio Stations, Inc., served as a member of a panel which discussed problems of radio education during the annual fall conference of the New England Committee on Radio in Education, Boston, November 19.

The National Script Service, 927 David Scott Building, Detroit 26, will welcome radio scripts from free lance writers for inclusion in the spring catalog which is now in process of preparation. Fifteen-minute and half-hour original comedies, mysteries, and drama; and five-minute skits are especially wanted.

Alabama farmers [665 farms surveyed] secured useful ideas for better farming through radio in 9.7 per cent of the cases. This survey, carried on by the state's agricultural extension service, found a positive correlation between the use of new ideas, on the one hand, and size of farm and the amount of formal education the farmer had received, on the other.

Dr. I. Keith Tyler, director of radio education, Ohio State University, addressed teachers and parents of the Springfield, Ohio, schools, November 14, on the subject of radio education. While in Springfield he was a luncheon guest of Stations WJEL-WJEM-FM, as were official representatives of the public schools, the Parent-Teacher Association, and Wittenberg College. He was also guest of the *Schools in Action* broadcast from the Springfield high school.

Stephens College, according to Hale Aarnes, chairman, Radio Education Department, has decided not to hold a radio conference during the present year.

Station WKAR, Michigan State College, puts Governor Kim Sigler on the air for a fifteen-minute broadcast from his desk in the State Capitol each Tuesday at 12:15.

Charles R. Denny, whose resignation from the FCC chairmanship was reported in the November *AER Journal,* is now vice-president and general counsel for the National Broadcasting Company.

National Farm Safety Radio Contest winners as announced recently by the National Safety Council were stations WHO, Des Moines; WTIC, Hartford; WKY, Oklahoma City; KWG, Stockton; and WGY, Schenectady.

Kisimi and his musicians of the sky, Station WKAR, Michigan State College, brought music enjoyment to more than 50,000 school children last year. They returned to the air on October 6 for weekly half-hour broadcasts.

Elkhart, Indiana, senior high school students broadcast on October 14 their first program by direct wire from the school studios over Station WTRC. It was the one hundred twenty-seventh broadcast in the *Your Schools* series, and was directed by Galen L. Wenger.

Wittenberg College [Springfield, Ohio] students enrolled in the radio department receive half their instruction in the studios of stations WJEL-WJEM-FM with radio station staff members teaching and demonstrating the subject matter studied, according to Dr. Paul Brees, head of Wittenberg's radio department.

The French radio network recently broadcast three half-hour programs in French depicting American life. One discussed American temperament, food, and housing; another surveyed Minnesota history and agriculture, as well as American politics; and the third described education in the United States. They were produced by Station KUOM and the Department of Romance Languages, University of Minnesota.

Dr. C. R. Myers and a five-man committee, recently completed, for the University of Toronto [Canada], a survey of the production and use of audio-visual teaching aids in Canada, the United Kingdom, and the United States. American experience, the committee pointed out, leads to the following conclusions: Audio-visual aids will not make the orthodox method of teaching by voice, nor the teacher himself, obsolete; they will not make the teacher's job any easier; and, unless properly integrated into the teaching program and the curriculum, they may have an unsatisfactory and unfortunate effect on students.

The Radio Manufacturers Association announced recently that a total of approximately a million sets with FM circuits will have been manufactured this year.

Paul A. Walker was designated by President Truman as acting chairman of the Federal Communications Commission to take the place of former chairman, Charles R. Denny.

Fordham University is now on the air with its own FM station, WFUV, the first educational FM station in the New York metropolitan area. The Reverend Richard C. Grady, S. J., is station manager.

The Greatest Story Ever Told, ABC network series based on incidents in the Bible, began on November 30 a Christmas cycle of five broadcasts dramatizing the story of the birth of Christ. The cycle will be presented on consecutive Sundays through December 28.

National Past President Kathleen N. Lardie, supervisor of radio education and manager, FM Station WDTR, Detroit public schools, presented a demonstration of the utilization of radio in the classroom before the Fifth District, Kentucky Education Association, in Louisville on November 7.

NATIONAL OFFICERS

WILLIAM B. LEVENSON, *President,* assistant superintendent of schools, Cleveland, Ohio.
FRANKLIN DUNHAM, *First Vice-President,* chief of radio, U. S. Office of Education, Washington 25, D. C.
THOMAS H. RISHWORTH, *Second Vice-President,* director of radio, University of Texas, Austin, Texas.
GERTRUDE G. BRODERICK, *Secretary,* Federal Radio Education Committee, Washington 25, D. C.
GEORGE JENNINGS, *Treasurer,* director, Chicago Radio Council, 228 N. La Salle St., Chicago 1.

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I. KEITH TYLER, director of radio education, Ohio State University, Columbus 10.
KATHLEEN N. LARDIE, director, Station WDTR, Detroit public schools, Detroit 6, Michigan.

REGIONAL PRESIDENTS

RUTH WEIR MILLER, *Northeastern,* educational director, Station WCAU, Philadelphia 3.
PARA LEE BROCK, *Southeastern,* director of education, Station WATL, Atlanta, Georgia.
BLANCHE YOUNG, *Great Lakes,* radio consultant, Indianapolis public schools.
RUSSELL PORTER, *West Central,* Department of Communications, University of Denver.
SHERMAN P. LAWTON, *Southwestern,* coordinator of radio, University of Oklahoma, Norman, Oklahoma.
JAMES MORRIS, *Pacific Northwest,* director, Station KOAC, Corvallis, Oregon.
RICHARD H. REEVE, *Pacific Southwest,* 2500 Sixth Ave., Sacramento, California.
KENNETH CAPLE, *Canadian,* director of school broadcasting, British Columbia, Canada.

ALPHA EPSILON RHO

The Association sponsors Alpha Epsilon Rho, an undergraduate, professional fraternity in radio.
SHERMAN P. LAWTON, *Executive Secretary,* University of Oklahoma, Norman, Okla.

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DECEMBER, 1947 AER JOURNAL VOLUME 7, NUMBER 4

TRACY F. TYLER, Editor VIRGINIA S. TYLER, Assistant to the Editor GEORGE JENNINGS, Business Manager

Music Belongs to the People

MUSIC IS A VITAL ELEMENT in education. Musical programs, both recorded and on the radio, are being used increasingly in the classroom to improve music instruction. Their value in informal music education to both young and old requires no argument.

Any move which might threaten the fullest use of music either on records or on the air is of vital concern to all educators. For this and not for personal reasons the writer feels that there is need for discussion of the relationship to society in general of music and those who produce it.

Much has been spoken and written both *pro* and *con* since James C. Petrillo, head of the American Federation of Musicians, gave notice that no members of his organization would be permitted to make recordings or transcriptions after December 31, 1947.

In defense of Mr. Petrillo's most recent edict, as well as the many previous ones—all of which to many seem as dictatorial and undemocratic as the ideologies Americans fought in the recent conflict—spokesmen for the Union have stressed the necessity of providing employment for musicians and have pointed out the extent to which the increasing use of recorded music has rendered unnecessary the use of bands and orchestras. They have also noted that, in the case of a network program, one orchestra takes the place of hundreds which might have been employed at the affiliated stations.

One musician, in a letter which appeared in the Minneapolis *Star*, November 11, 1947, wrote:

> No one objects to an author's receiving royalties on the sale of his book. Yet a musician dare not even suggest that he has a similar right in the record he creates. When a musician makes a record he creates the instrument which displaces him in the field in which he must earn his living.

But do a musician and an author constitute parallel cases? The composer can and does control the publishing and performing rights of his works. But is not the musician who plays them comparable to the typesetter, the pressman, or the other employee of the publishing organization who plays his part in reproducing the book which the author has created? Just as poor craftsmanship on the part of the publishing house may result in the production of an inferior book, so poor execution on the part of the musicians may produce a mediocre musical rendition. However, in the last analysis, the basic excellence or lack of excellence of the work—whether novel or biography, waltz or symphony—depends primarily on its creator and not on its producer.

If the type of argument advanced on behalf of the musicians is to be carried to its logical conclusion every tradesman could claim a *per capita* royalty from everyone who benefitted from the work he did. Need this be further elaborated? Does anyone believe that modern civilization, based as it is on assembly-line methods and mass production, could survive over night were all groups which contribute to our society to enforce the same demands as those now being made by the organized musicians?

Does music exist today primarily to provide professional employment? Is not music clothed with the public interest? Do we not try today to surround our growing children with the rhythm, harmony, and melody of music because we appreciate its importance as an esthetic interest to all educated persons? For that reason do we not want our children to hear beautiful music, to come to a greater appreciation of it, and also to participate in making it? Does not music then constitute a part of our cultural heritage and belong to the people and not to any individual or group?

Perhaps educators, especially those responsible for guidance, have not been careful enough to de-emphasize music as a profession. It has its attractions and, like the stage, screen, and radio, perhaps too many young people wish to enter it professionally. In the selection of a life work, young people too often make their decisions without paying sufficient attention to supply and demand conditions in that field. Many occupations and professions suffer today from overcrowding. Counselors do their best to bring to the attention of students all such data. But in a democracy the individual student makes the decision. Only in a regimented society does the state plan the student's life for him. But if the decision is the student's, so is the responsibility if he enters an overcrowded profession.

The development of radio and recording have made available to the masses the finest music and musicians. Millions in school and out who might not otherwise have enjoyed that privilege now hear and appreciate the very best in music. Are there fewer professional musicians employed now than a quarter century ago? Certainly the demand for musicians of the highest skill has never been as great as it is today, nor has there been a time when so many people participated in making music for their own enjoyment.

Are there too many musicians for the available jobs? If so, should not standards for entrance be established at a level sufficiently high to ensure that only the very best artists perform professionally? Would it not be better thus, within a reasonable time, to attain a satisfactory balance between the musicians and the positions than to resort to "feather bedding" tactics? Can "made work" be more than a temporary device to alleviate emergency conditions? Can it ever solve permanently the problems of technological employment? Is there room in a democracy for any group which attempts to force employers to find jobs for its members whether said employers desire or can afford such services?

There is a crying need today for competent leadership—individuals with vision, with a full realization of the importance of maintaining the integrity of our democratic way of life, with the ability to find a solution to the very real problems which professional musicians face—to insure that the progress which the machine age has brought us will not be halted or thrown into reverse merely to provide jobs in an overcrowded occupation which already appears to have too many marginal workers.—TRACY F. TYLER, *Editor*.

The Eleventh School Broadcast Conference

LONG HAIRS IN EDUCATION have their word for it—"realia." When you bring to the classroom a cocoon, a lump of coal, or a Brazil nut that's "realia." In plain English, "the McCoy," or "the real stuff."

Call it what you will, that precious quality distinguishes the annual Chicago School Broadcast Conference. Once again the Eleventh Conference held October 27-29 in the Hotel Sheraton brought us close to radio as it is in education today. The record-breaking 1,166 registrants saw school groups produce radio programs. They saw teachers lead classes in utilization of radio programs. They listened to new equipment on display. It was "the McCoy"—Realia McCoy, herself!

The seventeen general and section meetings also afforded a preview of what's to come in educational radio:

Various educational FM stations are about to go on the air with regular programs—Detroit, Newark, Ann Arbor, St. Louis, for example.

Equipment and building shortages still hinder progress. Radio manufacturers show little interest in the school market thus far.

Radio workshops spring up like mushrooms in high schools and colleges.

Recorders—especially wire and tape jobs—are increasingly popular.

At last the colleges and some high schools are getting surplus radio materials in quantity. Clarence C. Morgan of Evansville reported acquisition of three truck loads—and the trucks.

On Sunday preceding the Conference two organizations held sessions. The National Association of Educational Broadcasters heard reports that its membership had doubled in the past year. Dr. William B. Levenson, president of the Association for Education by Radio, met with national and regional officers and other members Sunday afternoon and evening. AER's membership is reported at 1,600.

To FCC Commissioner Clifford J. Durr went SBC's 1947 Award of Merit for Outstanding Service in Educational Radio. Commissioner Durr once again earned education's deep respect by attending meetings and participating in discussion. No commissioner of the FCC or its predecessor has been willing to undergo so much punishment from convention chairs in order to find out what educators want and are trying to do.

"Education has learned radio techniques," declared Dr. Herold C. Hunt, new Chicago superintendent of schools and AASA president, in a keynote address before 400 luncheon guests on Tuesday. "Radio," he added, "has learned from education." But he cautioned that "we won't get far" with "this fascinating educational tool" until teacher training gives more attention to radio and other teaching aids. Modern technological aids, he pointed out, "have not yet penetrated teacher training institution programs. . . . We shall be remiss if we have not taught youth to appreciate the best in radio, newspapers, and magazines."

WILLIAM D. BOUTWELL, *Editor*, Scholastic Teacher

Presentation of the Chicago *Times*-WJJD "Quizdown" by teams from two Chicago schools precipitated a spirited debate. Young Ruthie Duskin of Quiz Kids emceed the "Quizdown" and remained to hold her own with the adult paneleers. All agreed that "Quizdown" was good wholesome entertainment but a number questioned whether it should be classified as "educational." Present on the panel was Carol Moody, "Quizdown" originator. Dr. I. Keith Tyler, chief dissenter, pointed out that the program put a premium on skill in fact answering instead of thinking. It tended, he said, to give public approval to a practice education was trying to get away from.

Four school groups presented productions on Tuesday evening in National Broadcasting Company's Studio A in the Merchandise Mart. Olive McHugh's high school group from DeVilbiss high school Radio Workshop, Toledo, began this demonstration with Jo. Anne Kelly's touching script on the divorce question, "Thank You, Judge." This script won a top 1947 AER-Scholastic prize. Students and teachers from four Minneapolis high school radio workshops brought to the microphone a tolerance script, "It Can't Be Done," written by Madeline S. Long. Miss Long, consultant in radio education in the Minneapolis schools, directed.

Stephens College and Northwestern University represented college workshops. Girls from Stephens presented "Never Underestimate," a "who-are-about-to-done-it" written and directed by Hale Aarnes. Aided by an ably-directed a cappella choir, the Northwestern University Radio Workshop offered a radio version of "John Brown's Body." Fine acting and singing marked this ambitious performance of an American classic.

Topics for general and section meetings reveal the scope and depth of education's interest in radio: Schools Look at Radio [William B. Levenson, chairman]; Problems of Educational Station Operation—FM and AM [Waldo Abbot, University of Michigan, chairman]; Radio and the Problem of Human Relations [Russell Babcock, Chicago, chairman]; Radio Serves the Middle Elementary Grades—demonstration of classroom use of radio by class from Dewey elementary school [Clarence Lineberger, Chicago, chairman]; Origination of Network Program from CBS "Liberty Radio" series—utilization by Taft high school class [Royal E. Bright, Philadelphia, chairman]; Educational Values of Radio and Television [Judith Waller, NBC, chairman].

Tuesday: Educational Radio Program Clinic [O. C. Wilson, CBC, chairman]; Radio Serves the Lower Elementary Grades—demonstration by

class from Brenan elementary school [Betty Girling, University of Minnesota, chairman]; Coordinating the Radio-Visual In-school Program [John Sternig, Glencoe, chairman]; Work Study Group on the Radio Workshop [Kenneth G. Bartlett, Syracuse University, chairman]; The Commercial Station and Educational Programs [Russell Porter, University of Denver, chairman]; Children's Programs; Out of School Listening [Gloria Chandler, chairman]; Television Production—"Junior Jamboree"—over WBKB.

Wednesday: Teacher Training in Radio [Robert B. Macdougall, Station WAAT, Newark, N. J., chairman]; The Transcribed Program: Its Use and Availability [Gertrude Broderick, U. S. Office of Education, chairman]; Radio Serves the Upper Elementary Grades—demonstration with group from Mann elementary school [T. J. Lubera, Chicago, chairman]; Educational Radio Looks to the Future [Wilbur Schramm, director, Institute for Communications Research, University of Illinois, chairman].

George Jennings and his able staff once again deserve the applause of all of us for organizing and carrying through another annual conference that will do much to advance radio in the cause of education.—WILLIAM D. BOUTWELL, editor, *Scholastic Teacher*.

Durr Wins Award

The 1947 School Broadcast Conference Award of Merit presented on October 28 went to Commissioner Clifford J. Durr of the Federal Communications Commission. Thus he joined the select group of seven individuals—Judith C. Waller, Sterling Fisher, Harold W. Kent, Robert B. Hudson, Harold B. McCarty, Dr. I. Keith Tyler, and Kathleen N. Lardie—who, in the previous years beginning with 1940, had been likewise honored for making outstanding contributions to educational broadcasting.

Each year the selection of the person to whom this important honor in the field of educational radio is to go is made by a group of some seventy-five individuals—all leaders either in education or broadcasting—who make up the Executive, Program, and Sponsoring committees of the Conference.

The text of the citation which accompanied the award to Commissioner Durr reads:

This year, *in recognition of* his six years of devoted and conscientious work as a member of the Federal Communications Commission; his active and effective participation in the allocation of frequencies which gave educational broadcasters a place of their own on the air through the reservation of

COMMISSIONER CLIFFORD J. DURR

twenty FM channels; his leadership in recognizing and emphasizing the public service responsibility of broadcasters; his constant efforts to acquaint himself with the needs and problems of all those concerned with broadcasting through conference and discussion with representatives of the industry, the educators, and the listeners; and finally his continuing reminders that radio's service to the people should be measured in terms of radio's potentialities; the 1947 Award for Outstanding and Meritorious Service is presented to Clifford J. Durr.

Clifford Judkins Durr was born in Montgomery, Alabama, March 2, 1899. He attended the University of Alabama, where his education was interrupted by a short period of service in the United States Army in 1918. He received his A.B. degree from the University of Alabama in 1919 and the following year went to Oxford University as a Rhodes Scholar. In 1922 he received his degree in jurisprudence from the latter institution.

Returning to the United States, Mr. Durr was admitted to the Alabama Bar in 1923 and to the Wisconsin Bar two years later. After practicing law for ten years, first in Montgomery, Alabama, then in Milwaukee, Wisconsin, and later in Birmingham, Alabama, he entered the government service in 1933 as a member of the legal division of the Reconstruction Finance Corporation. A few years later he was made Assistant General Counsel of that organization. His first duties there related to the recapitalization of banks following the banking collapse of the early thirties. Later he became chief of the Litigation Section and in 1940, upon the organization of the Defense Plant Corporation, he became its General Counsel and was later made a Director.

On October 13, 1941, he was nominated by President Roosevelt for a seven-year term as a member of the Federal Communications Commission and was confirmed by the Senate on October 29.

Special Citations

The Executive Committee of the 1947 School Broadcast Conference made eight special citations. These went to the following:

The Columbia Broadcasting System—Station WBBM, Chicago, for its program series, *Studio Theatre,* presented in cooperation with the Northwestern University Radio Guild.

Station KLZ, Denver, for its continued work in the field of child safety education through the use of the program, *Learn and Live.*

The Westinghouse Company, School Service—Manager Louis Stark and Staff for the preparation and distribution of the transcribed series of programs, *Electronics at Work.*

Van Renssalaer Brokhahne, production manager, and Staff of Station WNYE, New York City public schools for their preparation and presentation of the program series, *Bill Scott, Forest Ranger.*

The Brenan Elementary School, Chicago, and its principal, Marguerite L. Flershem for the splendid work done in the general utilization of literature and human relations broadcasts.

The Fulton Elementary School, Chicago, and its principal, Kathryn Ryan for a continuous program of outstanding radio utilization.

Charlotte A. Wischhusen, teacher at the Whittier School, Washington, D. C., for her comprehensive utilization of the CBS-American School of the Air program, *World Neighbors.*

Elizabeth L. Chase, teacher in the Calvin Coolidge high school, Washington, D. C., for "A Plan to Interest Teachers in the Use of Radio in the Classroom" based upon a series of transcriptions released to the schools by Station WTOP.

Citations

The Executive Committee of the 1947 School Broadcast Conference also

made citations. The seven individuals who received them were as follows:

Ellen F. Boyer, teacher, South high school, Columbus, Ohio; Ruth K. Senne, teacher, Hamilton elementary school, Chicago; Beatrice L. Walker, teacher, Monroe Laboratory school, Washington, D. C.; Ruth Woods, teacher, Elementary school 69, Indianapolis, Indiana; Frances G. Riedmiller, teacher, Delano elementary school, Chicago; Juanita Snipe, teacher, Dewey elementary school, Evanston, Illinois; and Armie Cooper, teacher, Cleveland intermediate school, Detroit.

Disc Jockeys of Shakespeare

TO AROUSE INTEREST in Shakespearean plays presents much less of a problem to English teachers today than it did in the past. If they will allow themselves to become disc jockeys of Shakespeare, the matter of pupil interest largely will take care of itself. As I planned my Shakespearean unit last semester, I built it around the facts that Maurice Evans was returning to Columbus in March in his G. I. version of *Hamlet*, that Theatre Guild was presenting Lawrence Olivier in the movie, *Henry V*, that local colleges were offering Shakespearean comedies as their spring plays, and that Theatre Guild On the Air was presenting *Macbeth* in its initial radio performance.

As I see it, after the study of the Shakespearean theatre and stage has been completed, the proper approach to Shakespeare is through the comedies. "The play's the thing"—. Each member of the class read *As You Like It*, scenes from the play were dramatized, we used a recording which was made by the South High Radio Workshop, and we had the opportunity to attend *As You Like It* at Ohio State University's outdoor amphitheatre. After the teacher had given thumb-nail sketches of some ten or twelve comedies and had presented to the class, through the courtesy of the school library, a series of large colored paintings of scenes from the plays involved, each pupil read one additional comedy on which he made an oral report.

We were fortunate in obtaining fifty complimentary tickets to Capital University's presentation of Clare Tree Major's company in *The Merchant of Venice*. We were given permission to attend dress rehearsals at both St. Charles and St. Marys of the Springs colleges when they gave *A Midsummer Night's Dream*. These two performances furnished ample chance for comparison and contrast as St. Charles had an all-male cast, while the St. Marys play was done entirely by girls. In connection with *The Dream* one of our music directors presented to the class a victrola concert of Mendelssohn background music. Some of the group attended *The Taming of the Shrew* given by the Merry Masquers of Capital University.

Believing that pupils must own their own copies of any classic if the members of the class are to get the most out of it, I ordered from New York for each student a copy of the Pocket Book edition of *Five Great Tragedies*. John Masefield has written a delightful and enlightening introduction to each play, and brief summaries of the tragedies by acts help all youthful readers to follow the stories. These little twenty-cent copies are of handy size for pupils to carry, can be marked and underscored, and are psychologically sound because they *are* Pocket Books. If the interlinear edition were not so expensive, I would favor it. I regret that comedies are no longer available in the Pocket Book edition.

The transition from comedy to tragedy was assisted further by the use of the transcription of a speech by Maurice Evans' manager, Allen Ludden, when he spoke from the South High platform the previous year concerning *G. I. Hamlet*. Mr. Ludden not only sold Maurice Evans and *Hamlet* to the class, but also sold them Mr. Ludden. The teacher read to the group from the column "Seeing Things" in *The Saturday Review of Literature*. John Mason Brown's two clever articles, one of which was *Yankee Doodle Hamlet*. The other, a description of the impressions and reactions of Mr. Brown's young son when he saw Hamlet in New York, was entitled *Disney and the Dane*.

The climax to our study of *Hamlet* came when the entire class attended a theatre party to see Mr. Evans in his G. I. version. We were lucky enough to get a glimpse of Maurice Evans in the theatre lobby, we have a picture taken of Mr. Evans while he was autographing copies of *G. I. Hamlet* at a local bookshop, we own one of those autographed copies, and we are the proud possessors of two letters from Mr. Evans. We were able to time the study of *Hamlet* perfectly as we knew in advance when the star was coming to our city. We purchased his recent recordings of *Hamlet*, and used those several times both before and after the production was seen. Yes, we teachers of English are disc jockeys! By that time my classroom was plastered with all kinds of clippings, programs, and pictures concerning anything and everything connected with Shakespeare.

Fate next favored us by the arrival of Theatre Guild's presentation of Lawrence Olivier in *Henry V*. Many of the class attended this movie which was the subject of one day's class discussion. We rapidly skimmed *Romeo and Juliet*, using in class a transcription of Textron Theatre's radio production of that tragedy starring Helen Hayes and Maurice Evans.

We turned our interest next to *Macbeth* through the New York *Times*' article concerning the David Bradley Willow Corporation's 16 m.m. filming of *Macbeth*.[1] Unfortunately because of technical difficulties we were unable to have a showing of this amateur production, but we hope to do so in the near future. Close contact with Fred Le Peel of United States Steel Corporation enabled us to time our study of *Macbeth* to coincide with its presentation on the air by Theatre Guild in May. Ever since its beginning I have posted weekly advance releases concerning the plays coming up on this top, dramatic, U. S. Steel-sponsored program. Many of these plays are suitable for class discussion as they fit perfectly into English courses of study and can be credited on pupils' free listening records which today are almost as important as records of book reviews.

The sponsors of Theatre Guild have sent samples of their weekly studio programs for their plays. Since the company knew I was using its program regularly as a part of the required

[1]Can be rented from The Willow Corporation 808 Willow Road, Winnetka, Illinois.

work in English and, therefore, would have particular interest in *Macbeth*, it sent me special delivery seventy-five copies of an extra news bulletin concerning the unusual performance of *Macbeth* by Judith Anderson and Maurice Evans on May 11 last. My pupils were really delighted when they learned that Maurice Evans was to be starred on the radio. They felt as if they were going to hear an old friend. From first-hand experience they had learned that Maurice Evans was tops in the dramatic interpretation of Shakespearean lines. We were completing Act III of *Macbeth* when those radio announcements arrived a few days before the performance. The class was asked to note voice quality, interpretation, musical bridges, sound effects, and changes in the play necessary because of radio adaptation.

We had one hundred percent free-listening to this classic program, which proved to be the climax to our reading of *Macbeth*. Every time I suggest free-listening, it gives me a great thrill to sit by my radio and tune in on a program to which I know most of my pupils are listening at that very moment because of our classroom work together. Tuning in on "the industrial family that serves the nation" when it presented *Macbeth* was no exception.

Following a day of class discussion of the program, for the next three days we listened to Orson Welles' recorded version of the rise and fall of the ambitious Thane of Glamis. Again we had a day of discussion noticing contrasts and making comparisons between the two interpretations. For the next two days we used the commercial recordings of *Macbeth* by Judith Anderson and Maurice Evans. Another day of class discussion followed the use of these discs.

The final test on *Macbeth*, although I did not so label it, was a written critical appreciation of the three performances—one by radio and two by records. The students were given two class periods and two evenings in which to prepare this paper. They were permitted to write in or out of class and, of course, had access to the text at all times. On our last discussion day, one of the boys remarked, "If we don't know *Macbeth* backwards and forwards now, we simply can *not* learn." I agreed. That the students understood and enjoyed this Shakespeare unit can be proved best by quotations from their critical appreciations of *Macbeth, a* few of which appear at the end of this article. There is no doubt in my mind that audio-visual methods are *the* way to teach Shakespearean plays. We English teachers are everlastingly grateful that Lawrence Olivier's movie production of *As You Like It*, and the film *Romeo and Juliet*, starring Norma Shearer and Leslie Howard are now available to schools; Warner Brothers should release *A Midsummer Night's Dream* or else revive it. Lawrence Olivier's records of *Henry V* have just been put on the market, and he has *Hamlet* in production in England. Orson Welles' *Macbeth* is in the making in Hollywood. The Bard of Avon is coming into his own in celluloid! Filming of other Shakespearean classics no doubt will follow. These modern approaches to Shakespeare will make it possible for students to become familiar with a dozen Shakespearean plays in the same length of time which formerly was spent on two. Results are most satisfactory when the plays are presented directly to students, either by eye or ear, or both, by masters of the art of Shakespearean interpretation. Disc jockeys we English teachers have become! Personally I like it!!—ELLEN F. BOYER, South high school, Columbus, Ohio.

The Pupil's React

"I did not like the Orson Welles records of *Macbeth* as well as I liked the radio program of the play as presented by Maurice Evans. The sleep-walking scene in the radio version was done with much emotion. Judith Anderson portrayed this 'mad' scene perfectly. She almost stole the show. The witches on the radio really sounded as I think witches should sound."

"In the radio performance of *Macbeth* the sound effects were especially effective and the music most fitting. There were many discords and much of the music was in a minor key. These things suggested the trouble in the play. On the Welles' record the timing of the knocking was wrong when the porter went to open the gate. The knocking did not start soon enough. The knocking was timed perfectly on the Evans' program."

"The play as done by Orson Welles was rushed too much. The speeches were done too fast. I couldn't follow him even with my book as he jumped around in the play too much. However, I could follow Maurice Evans. I think getting lessons from the radio and records helps a student to understand what he is trying to read more than anything else."

"When I read *Macbeth* alone I thought it was dry, but the radio program and the recordings of *Macbeth* aroused my interest. They were almost as clear as seeing the play would be. I liked the Scottish bagpipes on the Evans records."

"I never could read Shakespeare and understand it very well, but after hearing *Macbeth* on the air and on records, it was much easier to understand. I enjoyed all three interpretations."

"The way Maurice Evans talked kept my attention throughout the radio program, and the way Judith Anderson changed her voice in order to have it suggest the various situations in the play impressed me. I think the average high school student gets more out of a play on a broadcast simply for the reason that naturally he would rather listen to a play than read it. After all a play is written to be acted—to be seen and heard—not to be read silently. . . . Maurice Evans has a certain quality of voice that holds my attention. I believe his voice could be called 'magnetic.'"

"Theatre Guild's *Macbeth* featuring Maurice Evans and Judith Anderson did much to make the play clearer and easier to study in school. I have listened to Theatre Guild many times, but I especially enjoyed this broadcast because while it was entertaining, it was also educational. I think there should be more programs like this on the air so people will learn to appreciate the better type of literature and acting. . . . I like Mr. Evans' interpretation of Macbeth's famous soliloquy, 'Out, out, brief candle, etc.' . . . All in all the broadcast improved my outlook on the play, and at the same time made me realize just how much can be done with radio, and how important it is becoming in our everyday life."

"Ear Plugs"

AT THIS MOMENT well over fifteen hundred radio stations in the United States are sending forth programs aimed at over sixty million radio receivers in American homes. Statisticians have arrived at an arbitrary figure of two and one half persons per average family. Two and one half times sixty million . . . simple . . . one hundred and fifty million. More than the population of the United States. Radio, if we are to believe our computations implicitly, therefore becomes the only medium of contacting each and every American, man, woman, and child, simultaneously and instantly.

There are more listeners in America

than readers; more radios than telephones; more radios than bathtubs . . . and more poor radio programs than the beans in the silo of the famous story that goes on forever. There are enough locusts to remove these beans one by one, cast our fairy story aside, and make of radio the tremendous cultural medium it was destined to be. . . . But our locusts are wearing ear plugs. They can't, or don't hear well. If they do hear, they are so well fatted by the last bean that they go napping on the nearest sofa and say to themselves, "That was pretty bad. I'll bet a lot of people will scream about it . . . ; oh well, if enough of them yell, they'll take it off the air." And then aloud, "Junior, turn that radio off. It's getting on my nerves."

The American radio listener wears ear plugs—custom built, one-way plugs that filter out the grit of annoyance contained in so much of our radio fare—ear plugs that inspire him to write letters when he is pleased and cast him into a horrible lethargy when he is displeased and the time comes when he should write letters. Our friend the statistician comes up with more figures that tell us that the greatest listener group in America today is in the broad middle class. That the lower income class doesn't listen so much because they can't afford to own radios. And what is truly startling, that the higher educated, greater income group listens the least because they dislike what is on the air today and consider it a waste of time to listen. [What special tailor-made ear plugs they must wear!]

Here let us explain that we are not criticizing radio too strongly for its practices. We don't feel that radio [and when we say radio we mean the industry as a whole, national networks, regional networks, independent stations, the ownership and management groups controlling the medium] should go scot free, but that perhaps the greatest criticism should be leveled at you, the average listener. We beg you to remove your ear plugs for a moment and see where you and your radio stand.

First of all, your radio represents a multi-million dollar industry. Its physical plant can be assessed only in astronomical figures. Assume an average cost of at least twenty-five thousand dollars per station. Multiply that by fifteen hundred and you come out with a conservative estimate of the distance to the nearest star. In 1946, radio sold approximately four hundred and twenty-five million dollars worth of air time to radio advertisers. That's a little over three dollars paid out by every resident of the United States. That means that you paid out of your pocket to radio's sponsors a little over three dollars for your radio programs in 1946. Radio paid its employees, the people you hear on the air, nearly one hundred million dollars in 1946. About sixty cents of your three dollars went to the voice of your radio. In any man's language, speaking in millions of dollars constitutes big business.

Your radio also represents a tremendous competitive market. If a processor is to sell his product in competition he must convince the public that there is no other product on the market that can equal his. In short, if you are to sell soap, the buyer must believe that yours is far and away the best soap on the grocer's shelf, regardless of whether it actually is or not. The advertiser's means of elevating "Powdered Atom Soap—the only soap that is kind to the back porch floor" are many and devious and not within our scope at the moment. Suffice it to say that he puts it up in the most striking and attractive package possible, advertises it in all the glossy paper magazines, and brings it into your home, suds and all, astride the kilocycle capers of "Ichi's Other Geisha" and "Casper's Cats . . . The Calypso Combo."

Your radio represents big money; it represents competition; it represents democracy. It's big, bawdy, a blatant hawker of the wares of an overwhelming enterprise that is America. It caters to the tastes of the multitudes to such an extent that it dictates those tastes. It conditions you to desire something, then makes you starry-eyed at the fulfillment of that desire. And there you are with your radio, your ear plugs, and the most terrific array of sheer entertainment saturating the atmosphere of your home to which any civilized race has ever been subjected.

This is beginning to sound like an attack against the hand that feeds us. True, it is an attack, but not against any one group, not against radio alone, nor against the listener alone. Shall we say rather that it is a cry against a condition that has been allowed to settle on us all with wings folded and head tucked away for a long winter nap. The watchful vulture has eaten his fill and is storing the remains to satiate his greed come spring. Our ear plugs will insure another feast when he awakens.

Turning from your radio for the moment to the broadcasting station business office, let us analyze the manager's situation in this condition we choose to call "American Radio." Going back very few years [the year one in commercial radio was only twenty-five years ago] we find that the majority of licenses to operate radio stations were held by educational groups scattered throughout the United States. Then, Mr. Crosley, of today's pint-sized automobile fame, stepped into the picture, gave broadcasting a terrific boost with the express purpose of selling radio receivers. Here was the beginning of competition in radio and the educational organizations were forced to relinquish their licenses, becaused they were financially unable to travel in the strata of big business. Radio receivers became as much a necessity in the home as the kitchen sink. The audience grew, and as it grew, so increased the number of broadcasting stations necessary to keep this audience happy with a variety of programs. The air waves became crowded and a force of traffic officers was necessary to enforce non-existent traffic laws. With the creation of the Federal Communications Commission, and the establishment of traffic regulations commercial broadcasting assumed its rightful place as an entity to be reckoned with in the pattern of democratic living.

Mr. Blank, seeing the possibilities of legitimate business in the operation of a broadcasting station goes to his banker and borrows twenty-five thousand dollars to start a station in the home town. The first thousand goes to an engineer to provide the technical information required. The second thousand goes out in legal fees for the preparation of papers and arguing Mr. Blank's case before the Federal Communications Commission. Two thousand dollars spent and he waits for several months before he knows whether he can start construction or not. He gets his approval and spends the balance of the twenty-five thousand on property and equipment. He is now ready to go so he makes another trip to the banker to arrange an additional loan to pay his first six months salaries. And so a new broadcasting station is

born, faced with a debt that will take some time to pay off; faced with the necessity of making as much money as possible in the shortest time possible. Mr. Blank must pay off his loan, pay operating expenses, and make a livelihood all at once. How can he possibly avoid being sucked into the established pattern of commercial competition?

Another amazing thing happens. In granting Mr. Blank's license to operate a radio station, the Federal Communications Commission has required him to agree that he will operate in the "public interest, convenience, and necessity." The implication is that every station shall serve the civic and cultural needs of its parent community and shall devote at least part of its time to the betterment of the individuals making up the community. There are undoubtedly more loosely woven phrases in the law of our land, but few that have caused greater consternation among so large a group. The net result is that the FCC and station management alike have come to interpret this catechism to mean that any program on the air that is not a so-called commercial program, a program for which no sponsor foots the bill, can be classified as public service, one that serves the public interest, convenience, and necessity. Therefore, if a station can show that sixty percent of its time is paid for by advertisers and the remaining forty percent is programmed by the station with no income derived therefrom, the station is truly fulfilling its public service obligation.

Program content seems to be completely, and even deliberately overlooked. "A program providing community improvement" might be assumed for the moment as a broad definition for public service, if the broadcast implications are applied. It's not at all difficult to find several outstanding programs on the air today, sponsored by progressive advertisers, in which content is superior and which definitely qualify under our definition. Unfortunately these are all too few and far between. There are enough, however, to prove that our standard of measurement should not be from the point of sponsorship, but rather from the point of program content.

Now, let's come back to you, your radio, and your ear plugs. Let's survey this situation briefly to see where we stand. Radio is big business. As big business it depends upon you, the listener, for its success or failure. You contribute directly to the support of radio through advertising costs included in the price of the box of soap you buy. You should be thankful that there does exist a financially sound, well organized business group capable of bringing you at the flick of your radio switch, anything convertible to a picture in sound. You have the means at hand, through purchase of your everyday necessities and through expressions of pleasure or displeasure with the broadcaster's work, of controlling directly what you can hear on the air. And right here is where you unfortunately start using your ear plugs. Of course you want to be entertained, and you will have your entertainment. But, let's see to it that it's good entertainment, carefully planned and well executed. You also want to be kept posted on events of the day as these events take place. Let us assure ourselves that this coverage will be of the broadest scope, basically unbiased. Radio can bring you authorities in any field. Demand that you hear the pro and con of all questions. In general, listen carefully to your radio and insure a well balanced listening diet just as you insure balance in the things you eat.

It has been proposed by some that a certain hour each day shall be set aside for all radio stations to play classical music; another for popular music; and still another for discussions of current national or international developments. This is not the solution for the problem. The only lasting solution lies in the improvement of the listener's tastes and a subsequent sharpening of his demands for better programs.

Remove your ear plugs; take a keen interest in this gigantic industry that is yours; and be thankful that it is powerful enough to cater to your slightest desire. Express your desires by writing to your radio station, commending or condemning, as the case may be. Support the sponsor that gives you the program you would like to hear. Ask yourself, "Is this program fit for the ears of my children—my children who have not yet developed an ability to select?" Remove your ear plugs, listen keenly, and demand the best.—JOHN C. CRABBE, director of radio, College of the Pacific.

Script-of-the-Month

The script which follows won first prize in the dramatic classification of Scholastic Writing Awards in 1947. It was written by James B. Cherry, Jr., a student in DeVilbiss high school, Toledo, Ohio, Olive McHugh, teacher. Permission to publish this script was courteously granted by William D. Boutwell of Scholastic Awards to whom grateful appreciation is hereby expressed.—EDITOR.

How Long Will It Be?

MUSIC: SOMETHING QUERULOUS, ALMOST WEIRD, UP AND UNDER.

NARRATOR: This is a story of the future . . . your future . . . written by the acts of men. The question only . . . how long will it be?

MUSIC: SUSPENSE UP AND TO.

SOUND: SCRATCHING OF PEN . . . FEATURE . . . THEN SUSTAIN IN BACKGROUND OF FIRST PERSON NARRATION.

MAN: My log . . . I doubt that this log shall ever be read by anyone on Earth. That is because I am on Mars and because of all that has happened. It started one day . . . on Earth. I hardly recall when I was reading the paper, scanning the want-ads . . . [FADE . . . PEN OUT]

SOUND: RUSTLE OF PAPER.

MAN: Let's see . . . Help wanted . . . Men . . . Accountant . . . Barber . . . Brakeman . . . Cab driver . . . Meat cutter . . . Pilot . . . Wanted pilot . . . single . . . for scientific experimental purposes . . . must be in excellent health . . . top wages . . . Apply Room 115, Lawson Building. [FADE]

INTERV'R: [VERY BUSINESS-LIKE] Name?

MAN: Red Baker.

INTERV'R: Age?

MAN: Twenty-four.

INTERV'R: Single?

MAN: Yes.

INTERV'R: Experience as pilot?

MAN: Four years in the Fourth Pursuit Squadron, Army Air Corps.

INTERV'R: Go to the next room for your health test.

MAN: [HAPPY] Is that all you want to know? Do I get the job?

INTERV'R: We shall let you know within the week if you are accepted . . . Next room, please. [FADE]

SOUND: PEN CONTINUED.

MAN: Yeh, much to my surprise, I got the job. I was to fly rockets. I got $200 a week for working about three hours a day. At first all I did was to sit in a rocket and study the indicators. They weren't much different from the regular ones in a plane. I didn't

have to learn how to fly the rocket because all of that was done on the ground by radar. After several weeks of working like this, I met my big boss. He was Professor Idaloff. I called him Prof for short. Prof worked with me for two weeks examining the instruments and explaining the workings of the rocket. One day he told me I was ready to make my first flight. The afternoon of the flight, scientists from all over the world came to see the rocket. Prof explained the mechanics of the special seat used in the take-off and the cooling system used to overcome the heat, caused by friction. He explained sundry things, too technical to write down here. [FEATURE PEN A FEW SECONDS—FADE UNDER] The time came for the takeoff. I was strapped into the rocket, and then sealed in. You can be sure I was never so scared in all my life. This lasted until Prof's cool voice came over the radio [FADE]

PROF: [REFINED AND COOL OVER RADIO] Hello, Red. Can you hear me?

MAN: Sure, just like you were in the next room.

PROF: How do you feel?

MAN: O.K., but a little scared.

PROF: Is the oxygen coming in?

MAN: Sure.

PROF: Straps tight?

MAN: Sure.

PROF: All ready to go?

MAN: Anytime.

PROF: [OFF MIKE] Everything set? Turn on the radar control.

VOICE: [OFF MIKE] On, Professor.

PROF: Here you go, Red.

SOUND: SWISH OF ROCKET TAKE-OFF . . . FADE INTO WHISTLING OF AIR OUTSIDE THE ROCKET, CONTINUE CRACKLING OF RADIO [GETS FAINTER AS GETS HIGHER]

PROF: [VOICE OVER RADIO] Hello, Red . . . Red, can you hear me?

MAN: Yeh, Prof, I can hear you.

PROF: How was the takeoff?

MAN: Swell, your seat worked without a bump.

PROF: What's the altitude?

MAN: 20 miles.

PROF: Speed?

MAN: About 1000 miles per hour. Altitude 60 miles. Speed 1200 miles per hour.

PROF: I'll cut the power off . . . Now . . . what is the speed?

MAN: 1600 miles per hour.

PROF: [QUICK CONCERN] Red, check again . . . check again . . . are you sure?

MAN: [HAPPY] I'm sure, all right. When do I start down?

PROF: What is the speed now?

MAN: 2000 miles per hour.

PROF: [SUPPRESSED EXCITEMENT] Red, listen closely. The rocket is out of my control.

MAN: [SOMEWHAT HYSTERICAL] Can't you do something? . . . do something.

PROF: [SORROW] I can't, Red.

MAN: Quick, tell me what to do.

PROF: Sit tight . . . keep your head. You are on your way to—heaven knows where.

MAN: Prof! Prof! [FADE OUT—FEATURE RADIO AND FLIGHT SOUNDS FOR FEW SECONDS]

SOUND: SCRATCHING OF PEN.

MAN: I was alone. No radio contact now . . . nobody but me. The only sound was the whistling of the rocket cutting through the thin atmosphere. I don't know what it was, hunger, lack of oxygen, just plain fright, or the speed at which I was traveling, but, whatever it was . . . I passed out. I don't know how long I was out, but when I came to . . . my head . . . well, it felt just like it used to on New Year's morning. I put my hand to my face and, much to my surprise, I had a beard . . . about six inches long. The strangest thing of all was that I was not hungry. Now I know how Rip Van Winkle felt when he awoke. I began to look around. It was as if somebody had put a blindfold over my eyes. Ahead, all was pitch black! I looked over my shoulder and . . . behind me I could still see the earth covered in a blue haze, and ahead of me . . . blackness! I must have passed out again. Suddenly, I realized that there was no sound of the rocket going through space. The next time I came to, I looked at the instrument panel. Speed . . . stuck at 10,000 miles per hour . . . altitude . . . over 50,000 miles . . . Once more I looked ahead, expecting to see only blackness, but no . . . I saw stars . . . The longer I looked the more stars I saw. Just then I felt the rocket turn . . . as if some unseen force was pulling me. Again blackness came over me. When I awoke, I could again hear the whistling of air on the outside of the rocket. I was again within some atmosphere. I fought to open my eyes, and when I did . . . a red glare hit them. I was looking into a red sky. And then, . . . oh joy . . . a voice came over my radio [FADE]

MARTIAN: [ALWAYS OVER RADIO] Mars to Earth-rocket . . . Mars to Earth-rocket . . . Come in Earth-rocket.

MAN: [MORE TO HIMSELF—EXTREME SURPRISE] Mars! . . . to Earth-rocket? . . . [COMPOSED] Man to Mars! Man to Mars! Go ahead . . . Mars! . . . Go ahead!

MARTIAN: Are you ready to land?

MAN: [LAUGHTER, ALMOST HYSTERICAL] Sure, but how? I can't control this thing. Where would I land?

MARTIAN: We'll bring you in on our own radio beam. You are now flying directly over our airport.

MARTIAN: [OFF MIKE OVER RADIO] Bring him in on strip three. [DIRECT OVER RADIO] Straps tight?

SOUND: PEN.

MAN: In front of me I could now see a long white building. It was the most beautiful thing I had ever seen. Behind it, the same red sky. As my rocket glided toward this building, a large door opened out of the wall. And . . . in I went. The door closed behind me. I found myself in a huge hangar. Around me stood rockets that even rivaled the most fantastic ones in the comic strips. I saw people coming toward me. I don't know what I expected, but they didn't look too different from the people on earth. The only difference was . . . they were about a head taller than I. They unsealed the cabin of my rocket and [FADE]

MARTIAN: Man of Earth, welcome to our planet, Mars. We have been waiting a long time for your arrival.

MAN: How did you know I was coming?

MARTIAN: We have been watching your flight. From the time you left Earth, we have concentrated our radio beams on you, pulling you to us.

MAN: Well, I'll be . . . So that's what happened. How did you see me? [DISBELIEVING] Say . . . how can you speak English?

MARTIAN: I'll show and tell you many things . . . later. Now, you want to get cleaned up and you need rest.

MAN: But, I have no place to stay here.

MARTIAN: We have prepared a place for you during your stay. Come, we shall show you the way. [FADE]

SOUND: PEN . . . FEATURE, THEN DOWN UNDER.

MAN: They led me through a door into what I thought was a different part of the hangar. I was wrong. Before me lay a whole city . . . a whole city under one roof. I was led through the spotless streets to a house. They told me it was mine. I took a short look around, found a big bathtub filled with hot water. There were also shaving materials ready. I needed both. Now, my beard was below my waist. After my bath and shave, I found a bed and . . . sleep. [PAUSE] In the morning [FADE]

MARTIAN: Wake up! . . . Wake up! . . . There's no time to lose . . . You are here for a purpose.

MAN: [SLEEPY] Oh . . . let me alone . . . Let me . . . where am I? . . . [DISBELIEVING LAUGHTER] Oh . . . now I remember . . . I'm on Mars.

MARTIAN: You will arise. Here is fresh clothing.

MAN: Those things for me? They're just like yours, red, yellow, blue . . . like something I dreamed of when I was in khaki.

MARTIAN: You will dress and then, we begin our tour of Mars. There is so little time . . . so little time. [FADE]

SOUND: PEN.

MAN: For several days, they showed me around. I met the people and lived as they lived. One day they showed me [FADE]

MARTIAN: And over here is our heating plant. Here, we convert the rays of the sun into energy to heat our city [FADE OUT]

MARTIN: [FADE IN] And here is the plant where we produce the oxygen we breathe. You have noticed, perhaps, the great roof over our city. In this way we preserve the oxygen we make. We are not as fortunate as you on Earth, you see. [FADE OUT]

MARTIAN: [FADE IN] And here is the scientific laboratory. One time you asked how we could speak English . . . how we saw you come. Well, come over here. Look! This is a visioscopic screen. Over there is our audioscope that will pick up sounds from Earth, even the human voice. But more later. [AUTHORITATIVE] Operator, contact Earth on the visioscopic screen.

SOUND: WHIR OF MACHINE—UP AND FADE UNDER.

MARTIAN: It will take a little while for the machine to warm up and reach Earth

Through this machine we have studied the books you study. We see all that goes on in the world . . . the world you people call civilized . . . peaceful.

MARTIAN OPERATOR: I have contacted Earth. Where would you like to see?

MARTIAN: Any place. It is the same all over. Look at this peace conference. Greed . . . hate . . . fear . . . And over here . . . Look at those people . . . suppressing others because of color . . . and over here, race . . . and here . . . religion . . . never content that others be free. [FADE]

SOUND: PEN.

MAN: He was right. I could hardly believe it. But, there it was right before me. And as he had said, hate . . . greed . . . and fear . . . reigned supreme. It made me feel funny inside. These were my people. Here on Mars, I had seen others live together, peacefully. All were satisfied, all were happy. It was strange, Mars being known as the God of War, and we on Earth considering ourselves to be a Christian people. They asked me if I had seen enough. I had. Then [FADE]

MARTIAN: You have probably wondered why we brought you to Mars.

MAN: Well, yes.

MARTIAN: We, on Mars, have decided to give Earth our plan for peace. We could have gone to Earth, but we knew no one would have believed us if we had told about Mars, and our way of living. We knew that someone from Earth would have to come to us. That is why you are here. You will be the messenger of peace, carrying back the document that the Earth will use as a plan . . . a plan for everlasting peace. Peace between all nations, all peoples, and all religions. But, you must hurry. Even now people are . . .

SOUND: CRACKLING AND RUMBLE OF RADIO [AUDIOSCOPE].

MARTIAN OPERATOR: [OFF MIKE—EXCITED VOICE] Listen! There is a strange disturbance coming over the audioscope.

SOUND: GIANT EXPLOSION FOLLOWED BY OTHER SMALLER ONES. [FADE UNDER]

MAN: What was that?

MARTIAN: Quick come to the visioscope. Look! The Earth.

MAN: [UNBELIEVING] Is that . . . the Earth? . . . That cloud?

SOUND: ANOTHER EXPLOSION—SLIGHTLY LOUDER THAN OTHERS.

MARTIAN: [SORROW] Your mission is a failure. Alas, you are too late. It is as we feared. The people of Earth have set up a train of explosions, killing, not only their enemies, but themselves as well.

SOUND: SHARP, GIANT EXPLOSIONS! [RUMBLE OF UNDER]

NARRATOR: You, who say this is a fantastic story . . . maybe man will never get to Mars. Maybe there are no people on Mars. Maybe there is no foolproof plan for peace. But, if we keep on as we are today, the ending, fantastic as it seems, will be a reality. The question only . . . how long will it be?

Code of Ethics for Music Broadcasts*

THE COMPETITION of school bands and orchestras has in the past years been a matter of great concern and, at times, even hardship to the professional musicians.

The music educators and the professional musicians are alike concerned with the general acceptance of music as a desirable factor in the social and cultural growth of our country. The music educators contribute to this end by fostering the study of music among the children of the country and by developing a keen interest in better music among the masses. The professional musicians strive to improve musical taste by providing increasingly artistic performances of worth-while musical works.

This unanimity of purpose is further exemplified by the fact that a great many professional musicians are music educators and a great many music educators are, or have been actively engaged in the field of professional performances.

The members of high school symphonic orchestras and bands look to the professional organizations for example and inspiration; they become active patrons of music in later life. They are not content to listen to twelve-piece ensembles when an orchestra of symphonic proportions is necessary to give adequate performance to the music. These former music students, through their influence on sponsors, employers, and program makers in demanding adequate musical performances, have a beneficial effect upon the prestige and economic status of the professional musicians.

Since it is in the interest of the music educator to attract public attention to his attainments for the purpose of enhancing his prestige and subsequently his income, and it is in the interest of the professional musician to create more opportunities for employment at increased remuneration, it is only natural that upon certain occasions some incidents might occur in which the interests of the members of one or the other group might be infringed upon either from lack of forethought or lack of ethical standards among individuals.

In order to establish a clear understanding as to the limitations of the fields of professional music and music education in the United States, the following statement of policy is adopted by the Music Educators National Conference and the American Federation of Musicians, and is recommended to those serving in their respective fields:

1. MUSIC EDUCATION

The field of music education, including the teaching of music and such demonstrations of music education as do not directly conflict with the interest of the professional musician, is the province of the music educator. It is the primary purpose of all the parties hereto that the professional musician shall have the fullest protection in his efforts to earn his living from the playing and rendition of music; to that end it is recognized and accepted that all music to be performed under the "code of ethics" herein set forth are and shall be performed in connection with non-profit, non-commercial, and non-competitive enterprises. Under the heading of "Music Education" should be included the following:

[1] School Functions initiated by the schools as a part of a school program, whether in a school building or other building.

[2] Community Functions, organized in the interest of the schools strictly for educational purposes, such as those that might be originated by the Parent-Teacher Association.

[3] School Exhibits, prepared as a part of the school district's courtesies for educational organizations or educational conventions being entertained in the district.

[4] Educational Broadcasts which have the purpose of demonstrating or illustrating pupils' achievements in music study, or which represent the cul-

*The Code of Ethics was agreed upon at a meeting called at the suggestion of Representative Carroll D. Kearns of Pennsylvania, held in the City of Washington, D. C., on the 22nd day of July, 1947, by and between the American Federation of Musicians through its president, James C. Petrillo, and the Music Educators National Conference of the United States represented by Luther A. Richman, president of Music Educators National Conference, State Board of Education, Richmond, Virginia; John C. Kendel, first vice-president, MENC, and chairman of the Committee on Professional Relations, Board of Education, 414 14th St., Denver, Colorado; William H. Lemmel, superintendent of schools, Baltimore, Maryland, acting for Herold C. Hunt, president of the American Association of School Administrators; and C. V. Buttelman, executive secretary, Music Educators National Conference, 64 E. Jackson Blvd., Chicago 4, Illinois.

mination of a period of study and rehearsal. Included in this category are local, state, regional and national school music festivals and competitions held under the auspices of schools, colleges, and/or educational organizations on a non-profit basis and broadcast to acquaint the public with the results of music instruction in the schools.

[5] Civic Occasions, of local, state, or national patriotic interest, of sufficient breadth to enlist the sympathies and cooperation of all persons, such as those held by the G.A.R., American Legion, and Veterans of Foreign Wars in connection with their Memorial Day services in the cemeteries. It is understood that affairs of this kind may be participated in only when such participation does not in the least usurp the rights and privileges of local professional musicians.

[6] Benefit Performances, for local charities, such as the Welfare Federations, Red Cross, hospitals, etc., when and where local professional musicians would likewise donate their services.

[7] Educational or Civic Services, that might beforehand be mutually agreed upon by the school authorities and official representatives of the local professional musicians.

[8] Audition Recordings for study purposes made in the classroom or in connection with contest or festival performances by students, such recordings to be limited to exclusive use by the students and their teachers, and not offered for general sale or other public distribution. This definition pertains only to the purpose and utilization of audition recordings and not to matters concerned with copyright regulations. Compliance with copyright requirements applying to recording of compositions not in the public domain is the responsibility of the school, college, or educational organization under whose auspices the recording is made.

2. ENTERTAINMENT

The field of entertainment is the province of the professional musician. Under this heading are the following:

[1] Civic parades, ceremonies, expositions, community concerts, and community-center activities. [See 1, Paragraph 2, for further definition]; regattas, non-scholastic contests, festivals, athletic games, activities or celebrations, and the like; national, state, and county fairs [See 1, Paragraph 5, for further definition.]

[2] Functions for the furtherance, directly or indirectly, of any public or private enterprise; functions by chambers of commerce, boards of trade, and commercial clubs or associations.

[3] Any occasion that is partisan or sectarian in character or purpose.

[4] Functions of clubs, societies, civic, or fraternal organizations.

[5] Statements that funds are not available for the employment of professional musicians, or that if the talents of amateur musical organizations cannot be had, other musicians cannot or will not be employed, or that the amateur musicians are to play without remuneration of any kind, are all immaterial.

This code shall remain in force and effect for one year from September 22, 1947. At that time the parties may come together for the purpose of making such revisions in this code as they may deem necessary and as shall be mutually agreed upon.

[Signed]

JAMES C. PETRILLO
For American Federation of Musicians

LUTHER A. RICHMAN
For Music Educators National Conference

HEROLD C. HUNT
For Amercian Association of School Administrators

Dated at Chicago, September 22, 1947.

Broadcasts for Schools

Cincinnati Recommends

Two programs, *Favorite Story* and *CBS Was There*, both broadcast by Station WKRC, Cincinnati *Times-Star*, have been recommended for listening in Cincinnati's public schools. *Favorite Story* presents adaptations of time-honored stories starring Ronald Colman; *CBS Was There* offers dramatized eye-witness accounts of major historical events.

Each program in the *Favorite Story* series is recorded by WKRC at the time of the broadcast and presented to the schools for circulation through the Visual Aids Exchange. Thus the recordings become as easily available for repeated use as are major literary works.

FREC Program Selections

A four-member committee of educators prepares a monthly list of radio programs recommended for good listening each month from the offerings of the four national networks. In two previous issues [March, 1945 and March, 1946] the *AER Journal* has published the current list.

Readers will wish to check the programs named below against listings in local newspapers and elsewhere. If a desirable program is not carried by the local network affiliate or comes at a time unsuited to student listening, urge the station to present it either at the regular release time or, through transcription, at a more suitable hour.

The list should not be considered as complete. You will want to supplement it by the addition of local programs of equally high merit.

Sundays—Coffee Concerts [ABC], Story to Order [NBC], Fine Arts Quartet [ABC], Northwestern University Reviewing Stand [MBS], Invitation to Learning [CBS], World Security Workshop [ABC], America United [NBC], People's Platform [CBS], Time for Reason [CBS], University of Chicago Round Table [NBC], RCA Victor Show [NBC], Harvest of Stars [NBC], New York Philharmonic Society [CBS], House of Mystery [MBS], The Family Hour [CBS], The Ford Theater [NBC], The Greatest Story Ever Told [ABC], Exploring the Unknown [ABC], Sunday Evening Hour [ABC], Theatre Guild on the Air [ABC], and Story Behind the Headlines [NBC].

Monday through Saturday—United States Service Bands [MBS].

Monday through Friday—Nelson Olmsted [NBC], Fred Waring Show [NBC], American School of the Air [CBS], and Headline Edition [ABC].

Mondays—Liberty Road [CBS], In My Opinion [CBS], Cavalcade of America [NBC], Voice of Firestone [NBC], The Telephone Hour [NBC], and Fred Waring Show [NBC].

Tuesdays—Tales of Adventure [CBS], Frontiers of Science [CBS], Youth Asks the Government [ABC], America's Town Meeting [ABC], Boston Symphony [ABC], American Forum of the Air [MBS], CBS Is There [CBS], Labor U. S. A. [ABC], and The Voice of Business [ABC].

Wednesdays—Alan Lomax' Song Train [MBS], The March of Science

[CBS], Paul Whiteman Assembly [ABC], and Your United Nations [NBC].

Thursdays—Gateways to Music [CBS], In My Opinion [CBS], Mr. President [ABC], and Family Theatre [MBS].

Fridays—Opinion Please [CBS], Burl Ives [MBS], Highways of Melody [NBC], Meet the Press [MBS], and The World's Great Novels [NBC].

Saturdays—Story Shop [NBC], The Garden Gate [CBS], Coffee With Congress [NBC], Let's Pretend [CBS], Adventurers' Club [CBS], Land of the Lost [ABC], American Farmer [ABC], Home Is What You Make It [NBC], Our Town Speaks [ABC], National Farm and Home Hour [NBC], Metropolitan Opera [ABC], Columbia's Country Journal [CBS], NBC Symphony Orchestra [NBC], Hawaii Calls [MBS], Sound Off [CBS], and Chicago Theatre of the Air [MBS].

New York City

Two important changes in operations marked the opening of the tenth broadcasting year for Station WNYE, New York City Board of Education radio station.

In line with the new annual promotion policy in the city's schools, WNYE's bulletin, *Broadcasts for the Schools*, describes for teachers the programs to be given over the period of the entire school year, rather than for one term only, as in the past. This printed bulletin was mailed to the schools recently. Prior to its release, teachers were furnished a mimeographed circular, listing the programs and giving the day and time of each series.

The other new development is on the technical side of operations. Work began this fall on installation of the new transmitter. When this work is completed, WNYE will be broadcasting with a power of 10,000 watts, making it the second most powerful FM educational radio station in the entire country. With the steady increase in the flow of FM receivers from many manufacturers now producing this type of radio, it is believed that many schools during the coming year will obtain FM receivers and thus will be able to get improved reception of WNYE programs through the greatly increased power of the Board of Education station.

Seven new programs appeared on the broadcasting schedule, which began on October 27. The new series are featuring, for elementary schools, *This Way to Storyland*, a program of kindergarten story favorites; *Round the Year*, a nature study series for intermediate grades; and *America in Song and Story*, a narrative and musical series for history and music classes in fifth to eighth grades.

Junior high school listeners are offered a variant on the previous editions of *Junior High School Forum*. The new series is titled *In the Service of Our City*. Each broadcast features the work of a different municipal department. Another new junior high school program is called *Great Days in Books*, a series of dramatizations based on the literature read in the seventh through ninth years, arranged to present each script on or near an appropriate holiday or anniversary.

Students in senior high schools may hear *Assignment: UN*, which is being recorded at Lake Success by student members of the All-City Radio Workshop. These programs are produced with the cooperation of the Radio Section of the United Nations. Prominent UN personalities are interviewed, and United Nations news is summarized. Another senior high school series which brings noted people to the WNYE microphone is *Accent on Opera*, in which stars of the Metropolitan Opera Company are interviewed. Gladys Swarthout, Bidu Sayao, Jan Peerce, and Lawrence Tibbett are among those who speak and sing to the city's students.

Old favorites which will be heard again are *Drama Time*, which begins its fifth year; *Book Parade*, which enters its third year; *Tales from the Four Winds*, last year's prize-winning series; and, *Let's Look at the News*.

Noteworthy Programs

You and the Russians

A special series of five consecutive broadcasts entitled *You and the Russians* was presented Monday through Friday, November 17 through 21 from 6:15 to 6:30 p.m., EST. The series was dedicated to an analysis of past and present Russian behavior as a guide to what the world may expect in the future. Its purpose was to advance the cause of peace and the attendant interests of the United States.

The first four programs covered Russian culture, history, aspirations, and strategy; the fifth addressed itself to the topic, "The Road to Peace."

Dr. Lyman Bryson, CBS counsellor on public affairs, on each broadcast interviewed an eminent authority on the specific field treated. The individuals interviewed, in the order of their appearance on the series, were as follows: Ernest J. Simmons, professor of Russian language and literature, Columbia University; Cyril E. Black, assistant professor of history, Princeton, University; Percy E. Corbett, professor of political science, Yale University; Philip E. Mosley, professor of international relations, Columbia University; and Walter Millis, editorial writer for the New York *Herald Tribune*.

Schools in Action

Stations WJEL and WJEM-FM daily present *Schools in Action*, a twenty-five minute broadcast direct from the stage of the Springfield, Ohio, high school.

The programs are prepared and produced by the Springfield school staff, with the supervision and assistance of the station personnel. The content of the broadcasts is varied and is aimed to include all school subjects and all grade levels.

Don Pearson, speech and drama director for the Springfield high school, acts as coordinator for the schools and Hugh Sanders, station program director, exercises supervision over the programs.

Theatre Guild Uses Television

St. John Ervine's "John Ferguson," starring Thomas Mitchell and Joyce Redman, was presented as the first joint television offering Sunday, November 9, of the Theatre Guild of New York and the National Broadcasting Company. This is the play that twenty-eight years ago gave the then struggling Theatre Guild its first major success.

"John Ferguson" was the first of six dramatic productions to be offered by the Guild and the network. Viewers in New York, Schenectady, Philadelphia, and Washington, the four cities of NBC's East Coast television network, witnessed this pioneering effort

of the television industry in cooperation with the legitimate theatre.

A drama of rural Irish life, "John Ferguson" had its first American performance at New York's Garrick Theater May 12, 1919. It was the second play produced by the Guild, and on its reception depended the success or failure of what was then a highly controversial experiment.

Transcriptions Available for "Greatest Story Ever Told"

Recordings of the ABC broadcasts of *The Greatest Story Ever Told*, the most discussed radio program of the year, are now available to churches, schools, and other groups for religious teaching and spiritual guidance.

Thirty-six of the programs already broadcast Sundays at 6:30 p.m., EST, are available, two to each album. Succeeding programs will be available every other week with two to an album.

Ever since *The Greatest Story Ever Told* had its premiere over ABC eleven months ago, churches, schools, hospitals, and other organizations have asked for recordings of the programs so that they could be played again before study groups and used for discussion purposes. The Goodyear Tire and Rubber Company, sponsors of the program which carries no commercial, and the American Broadcasting Company, sought to satisfy these requests in some way in which the cost would not be prohibitive.

After careful consideration of the general need for such recordings, and the purpose for which they are to be used, the problem was solved by the cooperation of the American Federation of Radio Artists, the American Federation of Musicians, and all the participants in the programs who relinquished their usual fees so that the records could be supplied at cost of materials and manufacture.

The records are offered on a lease basis for use in churches, ecclesiastical groups, and wherever there are spiritual guidance groups, such as in schools, hospitals, and prisons, at a fee of $3.75 per album, plus express charges. Each album contains six 12-inch double-faced records, 78 r.p.m., carrying two complete programs. There is no sponsor identification on the recordings which are supplied with the explicit understanding that they must not be rebroadcast over the air.

Requests for albums should be addressed to *The Greatest Story Ever Told* Department, American Broadcasting Company, 30 Rockefeller Plaza, New York 20. The albums now available, and programs contained in each are as follows:

[1] The Good Samaritan; The Unmerciful Steward.
[2] The Prodigal Son; Turn The Other Cheek.
[3] The Ten Talents; Faith Is As A Mustard Seed.
[4] The Second Mile; The Story of Lazarus.
[5] The Betrayal; The Crucifixion.
[6] The Resurrection; Nicodemus—The Man Who Came By Night.
[7] John The Baptist; The Golden Rule.
[8] Cast The First Stone; They Who See Not Shall See.
[9] The Soldier's Servant; Unto The Least of These.
[10] The Fruitless Fig Tree; The Chief Seat At The Wedding.
[11] The Mote In Thy Brother's Eye; Ask And Ye Shall Receive.
[12] The Lost Sheep; As Ye Would That Men Should Do To You.
[13] The Loaves And the Fishes; Be Not Afraid.
[14] The Pearl of Great Price; A House Built On Rock.
[15] Lord, Make Me Clean; The Lost Coin.
[16] Call Not Any Man A Fool; The Calling Of Matthew.
[17] If Thine Eye Offended Thee; Who Shall Desire To Be First?
[18] Where Are The Nine?; The Kingdom Of God Is Within You.

Idea Exchange

Peabody Awards

A booklet containing information relative to entries for the 1947 George Foster Peabody Radio Awards was published recently by the Grady School of Journalism, University of Georgia, which administers the awards with the assistance of the National Association of Broadcasters.

Closing date for entries or recommendations for 1947 awards is January 10, 1948. Again this year the awards will give recognition to both programs and stations in the following categories: [1] that program or series of programs inaugurated and broadcast during 1947 by a regional station [above 1,000 watts] which make an outstanding contribution to the welfare of the community or region the station serves; [2] that program or series of programs inaugurated and broadcast during 1947 by a local station [1,000 watts or under] which make an outstanding contribution to the welfare of the community the station serves; [3] outstanding reporting and interpretation of the news; [4] outstanding entertainment in drama; [5] outstanding entertainment in music; [6] outstanding educational program; and [7] outstanding children's program.

New York City

Fifty-five students from eleven New York and New Jersey universities who hope to take to the airwaves for a future, got their feet wet in the real-life radio swim at Columbia network's key station WCBS on October 27.

The occasion, designated as "Operation Collegiate," was arranged in observance of National Radio Week, October 26 to November 1, to give students of radio an opportunity to observe and participate in the daily routine of a station at first hand, and to make the public aware that universities are offering full radio courses as a part of their liberal arts curriculum.

Arthur Hull Hayes, WCBS general manager, and the station's leading air personalities including Arthur Godfrey, Margaret Arlen, Harry Marble, Bill Leonard, and Phil Cook all did their stints at the mike with collegiate understudies, some of whom were also guest participants, standing by.

The operation was a great success, according to Mr. Hayes. As he put it, "they're as competent and serious-minded a group as you could assemble. It's a stimulating thing for us in radio to know that there's plenty of good material available and that the new young people will be able not only to maintain present standards but to build further on them. There isn't one of them that wouldn't prove well-suited for the job he or she was understudying, given the necessary minimum of practical experience."

The eleven institutions where the radio neophytes are in attendance are: Columbia University, New Rochelle College, Princeton University, Fordham University, New York University, Sarah Lawrence College, Brooklyn College, New Jersey State Teachers College, Queens College, Barnard College, and Vassar College.

Springfield, Ohio

Sunday, October 26, was Wittenberg College Day at Station WJEL and its FM affiliate, Station WJEM, Spring-

field, Ohio. On that day members of the radio class and faculty members of the college took over the various departments and operation of the stations. They also determined the detailed content of several sustaining programs.

The following Saturday [November 1] the stations observed Public School Day. This time faculty members of the Springfield public schools operated and staffed the station.

A Reply to DeVoto

In the *AER Journal* for October you referred to Bernard DeVoto's criticism of some of the educational broadcasts presented by the national networks during the past summer. I was astonished at Mr. DeVoto's reaction to *CBS Was There.*

It so happened that during the summer I had some forty-seven teachers from various parts of the United States enrolled in my Wayne University radio class. The program rated as one of the most listenable, provocative, entertaining, etc., was *CBS Was There.* According to their testimony, their families, too, had become interested in history because of this program. In fact, the teachers were highly incensed when they learned that this program was to be taken off the air and I know that many of them wrote Mr. Robert Hudson, educational director of CBS, stating that this program made history palatable and even intriguing to those who had never been interested in the subject. They expressed their keen disappointment in the curtailing of this splendid program.

If Mr. DeVoto had had the pleasure of working with these teachers, I am sure he would have at least balanced their opinion with his own, and maybe the forty-seven to one would have made him realize that fantasy made literal sometimes enriches rather than kills radio.

I might also add that among the programs mentioned by the student group with whom I come in contact is *CBS Is There,* the current series.—KATHLEEN N. LARDIE.

Alpha Epsilon Rho

Gamma Chapter, University of Minnesota, reports that the first meeting of the fall quarter was held on Wednesday, October 8. The members are now engaged in ten dramatic broadcasts a week on NBC Station KSTP. Three members made a recent appearance on the coast-to-coast Gene Autrey show, which originated in St. Paul on Station WCCO. Alpha Epsilon Rho members also participated in special Freshman Week broadcasts and shows on the University campus. The fall quarter brought two hundred auditions for the University Radio Guild which Gamma members supervised.

Theta Chapter, University of Oklahoma, opened the new year with an all-Radio School picnic held Saturday, September 27, at the City Park in Norman.

Florida Southern College, Lakeland, has made application for a Charter in Alpha Epsilon Rho.

Beta Chapter of Alpha Epsilon Rho reports that its activities to date have been centered about the organization of the chapter and the securing of new members. This chapter, located at Syracuse University, has pledged twelve radio-minded, active people. These twelve came from an original consideration list of about fifty. Their initiation, provided they pass successfully all pledging requirements, is scheduled for a date near December 1.

As yet there have been no programs broadcast under the auspices of Beta Chapter, Alpha Epsilon Rho. We have on the fire, however, a series of dual-language programs [comment on music and current affairs in English and some other language] slowly taking form completely Alpha Epsilon Rho-sponsored. Because here at Syracuse we have about two hundred fifty foreign-language students representing thirty-two languages, we feel that programs in the more prominent of the languages will not only serve a need on the part of these students who are away from their homelands, but will also have listener interest and appeal.

Beta's first major social event will come when it initiates. At that time the plan is to have all the Alpha Epsilon Rho members, both student and faculty, present at a large banquet, together with several interested persons from the five radio stations in the city. This was done last year with much success.

One final note. Beta Chapter has tentatively scheduled an honors banquet for the end of the school year in June, 1948. If this goes through, it will be the first ever held here. We would be interested in receiving any information that they might have from other chapters that have held honors banquets. We are interested especially in "Events" and "Persons" recognized [Best Newscasters, Best Drama, Etc.], how these were chosen, and the type of recognition awarded [medal, cup, scroll, etc.].

Questions concerning Alpha Epsilon should be addressed to Dr. Sherman P. Lawton, Executive Secretary, Alpha Epsilon Rho, University of Oklahoma, Norman, Oklahoma.

Local Association Activities

District of Columbia

The District of Columbia Association for Education by Radio elected new officers for 1947-48 at a meeting held in early October, according to information provided by Gertrude D. Howard, secretary during the past year. The new officers are: William E. Coyle, radio director, *The Evening Star, president;* Dr. Belmont Farley, National Education Association, *vice-president;* Mrs. Florence Lumsden, District of Columbia public schools, *secretary;* and Gladys Guinn, District of Columbia public schools, *treasurer.*

Reviews

Radio Broadcasting and Television. By Oscar Rose. New York: The H. W. Wilson Company. 1947. 120 pp. $1.50.

The author, a program director for the Columbia Broadcasting System as well as a broadcaster for the State Department in its overseas programs, has rendered a very real service in preparing an annotated bibliography in this rapidly developing field. Especially in the past ten years, an extensive literature on radio program techniques, radio advertising, and radio's impact on the public has sprung up. The literature in the television field is still scarce and Mr. Rose lists only twenty-six books on this subject.

Radio broadcasting is divided into seven major fields, with each of these further subdivided. For example, one subdivision of approximately twenty pages is devoted to "Radio Education and Children's Programs." Thus the student is assisted in locating materials in any area in which his interest may lie. All of the nearly one thousand titles are listed also in one "Title and Author Index" to further enhance the value of the work.

Mr. Rose's bibliography is reasonably complete, though a cursory inspection revealed the absence of a few well-known titles. Three of these might be mentioned: *School Broadcasting in Great Britain,* L. W. Parker; *Sound Recording Equipment for Schools,* Committee on Scientific Aids to Learning; and *High School Students Talk It Over,* I. Keith Tyler. The annotations are sufficiently adequate to reveal the nature of each book.

Radio Broadcasting and Television is an important working tool for the serious student of radio, whether he be engaged in teaching, research, or radio program production.—TRACY F. TYLER.

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